



The Sixty-fourth Season of
The William Nelson Cromwell and F. Lamot Belin
Concerts

National Gallery of Art
2,556th Concert

National Gallery Orchestra
Otto-Werner Mueller, *guest conductor*
Jung-min Amy Lee, *violinist*

Presented in connection with the festival "Mozart on the Mall"

January 22, 2006
Sunday Evening, 6:30 pm
West Building, West Garden Court

Admission free

Program

Music by Wolfgang Amadeus Mozart (1756–1791)

Overture to *The Magic Flute*

K. 620 (1787)

Concerto for Violin and Orchestra in A Major (“Turkish”)

K. 219 (1775)

Allegro aperto

Adagio

Rondo: Tempo di menuetto

INTERMISSION

Symphony No. 39 in E-flat Major

K. 543 (1786)

Adagio; allegro

Andante con moto

Menuetto: Allegretto

Finale: Allegro

The Musicians

NATIONAL GALLERY ORCHESTRA

The National Gallery Orchestra was founded in 1943 and initially consisted of approximately twenty-five players who were also members of the National Symphony. Gradually growing in numbers, it eventually reached the size and status of a symphony orchestra. The ensemble undertakes the full range of chamber and symphonic repertoire and has frequently presented first performances of works by American composers, most notably the 1953 premiere of Charles Ives' *First Symphony* under the direction of Richard Bales and the 1990 premiere of Daniel Pinkham's *Fourth Symphony* under the direction of George Manos.

OTTO-WERNER MUELLER

Internationally recognized conductor and influential teacher Otto-Werner Mueller was only nineteen years old when he was appointed director of the chamber music department of Radio Stuttgart. He went on to conduct operas and operettas for the City Theater of Heidelberg. The large number of American troops stationed in Heidelberg after World War II led him to form an orchestra for the dependents of military personnel, which he directed until 1951, when he immigrated to Canada. Subsequently, Mueller worked for the Canadian Broadcasting Corporation, taught at the Montreal Conservatory, and served as guest conductor for all of the major orchestras in Canada. He was frequently invited to conduct in the United States as well, appearing with the National Symphony and the symphony orchestras of Atlanta, Detroit, and Saint Louis. He also served as a visiting professor at the Moscow State Conservatory and was guest conductor for the Moscow, Leningrad, and Riga symphony orchestras.

In 1967 Mueller was appointed professor of music at the University of Wisconsin. From 1973 to 1987 he was conductor-in-residence at the Yale School of Music, and since 1986 he has been the head of the conducting department at the Curtis Institute of Music in Philadelphia. He is conductor emeritus at the Juilliard School in New York, where he was director of orchestral studies from 1987 to 2004. In these positions he has been a formative influence for hundreds of young musicians and dozens of conductors.

JUNG-MIN AMY LEE

A recent graduate of the Curtis Institute of Music, studying under Ida Kavafian, Jung-min Amy Lee is only twenty-three years old yet has already performed extensively throughout North America, Europe, and Asia. Her concerto debut with the Philadelphia Orchestra at age fifteen was followed by performances with the Baden-Baden Philharmonic, the Curtis Chamber Orchestra, and several other orchestras in the United States. She won first prizes at San Francisco's prestigious Irving M. Klein International String Competition and at the Corpus Christi International Competition for piano and strings.

In addition to her career as a soloist, Lee has received widespread recognition as a chamber musician, performing on both the violin and the viola. She is the first violinist of the Koryo String Quartet and has participated in the chamber music programs of such celebrated musical events as the Aspen Festival, the Library of Congress Juilliard Quartet Seminar, the Mozarteum Summer Academy in Salzburg, the New York String Orchestra Seminar, the Sarasota Festival, and the Verbier Academy in Switzerland. Jung-min Amy Lee currently studies at the Juilliard School of Music in New York City and has recently been added to the artist roster of Astral Artistic Services of Philadelphia.

Program Notes

Music lovers all over the world are poised to celebrate the 250th anniversary of the birth of Wolfgang Amadeus Mozart (January 27, 1756 – December 5, 1791), baptized Johannes Chrysostomus Wolfgangus Theophilus but always known by the shorter name. Son of the famous violinist and composer Leopold Mozart (1719–1787), Wolfgang Amadeus produced an extraordinary number of glorious pieces of music in his short life. Although he died at only thirty-five, he had been a child prodigy who composed his first piano work at age five, a choral setting of a psalm at age nine, and an opera (*La finta semplice*, K. 51) at age twelve.

Mozart wrote his last opera, *Die Zauberflöte*, K. 620 (The Magic Flute), in the spring and summer of 1791. In light of the profound meaning that subsequent generations have found in this work, it is surprising to see how lightly Mozart took the task of writing it. In a letter of June 11, 1791, he wrote to his wife, Constanze: “Today I composed from sheer boredom an aria for my opera....got up as early as half past four.” He put off writing the overture until two days before the opening performance, thus was able to quote in it almost all of the major themes from the rest of the opera. The late completion of this overture gave rise to the legend, quite possibly based on fact, that the copyist’s ink was still wet on some of the orchestra parts at the premiere performance. In spite of the fact that he was terminally ill at the time, Mozart attended several of the performances from the first run of the opera in September and October 1791. For the October 14 performance, he invited his colleague and not-so-secret rival, Antonio Salieri (1750–1825), to sit in his box at the theater. Before retiring that night, Mozart wrote again to Constanze: “At six o’clock I called in the carriage for Salieri....[He] listened and watched most attentively....There was not a single number that did not call forth from him a ‘bravo’ or a ‘bello!’” Witnesses to Mozart’s deathbed delirium on the night of December 4–5, 1791, recounted that he followed in his imagination the progress of that night’s rendition of *Die Zauberflöte*.

Although primarily a keyboard performer, Mozart sometimes performed in public on the violin and wrote five concertos for that instrument. He would have learned much from his father, Leopold, a professional violinist who wrote a major treatise on violin technique. The younger Mozart brought many innovations to the solo concerto genre, which by 1775 had been firmly established by the likes of the Bach family of composers and Joseph Haydn (1732–1809). The opening movement begins with an energetic introduction, but no sooner has the soloist entered on a rising arpeggio than the mood changes to an expressive *adagio*. This interlude is short (six bars) and is followed by a repeat of the opening material, this time with a rhythmic descant for the solo instrument. The movement ends with a whimsical reiteration by the solo violin of its opening arpeggio.

The second movement, *Adagio*, may have been the inspiration for Belmonte's aria in act 1 of an opera Mozart composed in 1782, *The Abduction from the Seraglio*. It has the large scale and deep emotional content of the second movements of his mature piano concertos. One of the violinists who performed the *Concerto in A Major* during Mozart's lifetime, Gaetano Brunetti (1744–1798), found this part of it too mannered and requested a replacement from Mozart. The latter graciously obliged, dashing off the *Adagio in E Major*, K. 261, which was used as the second movement in all of Brunetti's subsequent performances of the concerto.

The third movement, *Rondo: Tempo di menuetto*, contrasts the opening passage (the rondo proper, or the refrain) with passages of a starkly different character (the couplets, or episodes), between each of which the rondo is repeated. It is one of these episodes, the one in which the players are instructed to strike the strings with the wood of the bow, that gives this concerto its nickname, "Turkish." With this percussive effect and the bizarre harmony of the passage, Mozart was treating his audience to a form of musical humor that all recognized and enjoyed, namely the imitation, with tongue in cheek, of Turkish military music. The Turks were a feared and hated enemy in eighteenth-century Austria and were considered fair game for musical derision.

Although Mozart and his family were happy to return to Vienna in 1788, after a sojourn in Prague, it was not an easy year for them. Debts continued to mount, and they were obliged to move twice, each time to a smaller apartment to save on rent. A daughter, Teresia, died at the age of six months, and Mozart's plans for a subscription concert series fell through. The initial public response to the Viennese premiere of *Don Giovanni* was mixed, which disappointed Mozart, who was sure it would be an unmitigated success. By way of refuge from this onslaught of bad news, he immersed himself in the creation of three symphonies, nos. 39, 40, and 41, which turned out to surpass anything he had done in that genre.

Symphony No. 39 in E-flat Major opens with an *Adagio*, in which the dotted rhythms are reminiscent of the French overtures of Couperin and Lully. The movement ensues at a faster pace (*allegro*), with plentiful emotional and dramatic contrasts. The second movement, *Andante con moto*, has a deceptively simple main theme that is transformed by artful polyphony and daring modulations as the movement progresses. The courtly *Menuetto: Allegretto* is a point of repose in the symphony. Its dignity is overturned by the trio, however, in which two clarinets imitate the effect of a barrel organ. The final movement (*Finale: Allegro*) comes close in spirit to the finale of Haydn's *Symphony No. 88 in G Major*, which was completed one year earlier (1787) and may or may not have been heard by Mozart. The sprightly nature of the finale implies that composing it was a form of catharsis for the composer, a temporary relief from the cares of everyday life.

Program notes by Sorab Modi

For the convenience of concertgoers
the Garden Café remains open until 6:00 pm.

The use of cameras or recording equipment during the
performance is not allowed. Please be sure that cell phones,
pagers, and other electronic devices are turned off.

Please note that late entry or reentry after 6:30 pm
is not permitted.

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COVER: Autograph score of Mozart's *Concerto for Violin and Orchestra*
in A Major, K. 219, in the Gertrude Clarke Whittall Collection,
Music Division, Library of Congress. Used by permission.